

Friday, March 22, 2002, 8 p.m.
Victoria University Chapel

Choral Music on Campus
Presents

New York, New York

a concert featuring the

MACMILLAN SINGERS & MACMILLAN CHAMBER SINGERS

Doreen Rao, *conductor and Elmer Iseler Chair in Conducting*

Eldon Ng, *pianist*

tracks PROGRAMME

CD 1

Leonard Bernstein
(1918-1990)

2

BERNSTEIN, BARBER AND THE BLUES

The Lark

1. Spring Song
 2. Court Song
 3. Soldier's Song
- MacMillan Chamber Singers*
Solo: Meghan Roberts

3

from Mass
Simple Song
Gloria Tibi
Sanctus
MacMillan Singers
Solo: Michael McBride

Samuel Barber
(1910-1981)

4

Reincarnations

1. Mary Hynes
 2. Anthony O Daly
 3. The Coolin
- MacMillan Singers &*
MacMillan Chamber Singers

George Gershwin
(1898-1937)

5

Selections from *Porgy and Bess*
MacMillan Singers

INTERMISSION

CD 2

Morten Lauridsen
(b.1943)

2

PRAYERS AND PSALMS

from *Lux Aeterna*
O Nata Lux
Agnus Dei
MacMillan Chamber Singers

3 Norman Dello Joio
(b. 1913)

A Psalm of David (III)
MacMillan Singers

4 *Nunez

*Burdick

arr. Rupert Lang

Stephen Hatfield

arr. Nick Page

NEW VOICES

Pange Lingua
MacMillan Chamber Singers

The Armor of Light
MacMillan Chamber Singers

Like a Child
MacMillan Singers

Living in a Holy City
MacMillan Singers

Hamisha Asar
MacMillan Singers

*Canadian Première

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Programme Notes

by ALEX CARPENTER

The Lark

LEONARD BERNSTEIN

Born in Lawrence, MA, 25 Aug. 1918

Died in New York, 14 Oct. 1990

In 1955 while working on a musical version of Voltaire's *Candide*, Bernstein composed some incidental music for Jean Anouilh's play *The Lark*. The music comprises a number of pieces, including these three "French" choruses for mixed voices. The first, "Spring Song," is a very rhythmic piece scored for mixed chorus. It features each voice part either clapping the rhythm of their parts or accompanied by drum. There is very little text here, only the opening line "Revençy venir le printemps," followed by "La, la, la," and concluding with "Alleluia." The second chorus, "Court Song," begins with a single, melodic line in the soprano part supported by the rhythmic chanting of "Ron, Ron, Ron" in the bass. As the piece progresses, tenor, alto, and soprano enter, thickening the texture

and trading rhythmic chanting and short, more melodic ascending figures to the syllable "Ah." The third and final French chorus, "Soldier's Song," includes a drum and whistling. It is chordal and declamatory, and like the preceding choruses, sets a nonsense text as it builds to a fortissimo ending: "Vive la Jeanne, la jolie, jolie Jeanne, jolie, jolou, jo-la-la-la."

Selections from *Mass*

LEONARD BERNSTEIN

Bernstein began working on his *Mass*, a theatre piece based on the Catholic liturgy, in the late 1960s, planning to have it ready for the 1969 opening of the Kennedy Center in Washington. Due to construction delays, the Center was not opened until 1971. This was lucky for Bernstein who, as of 1970, was still nowhere near finished the work, struggling with the lyrics. Collaborating with Stephen Schwartz, the

librettist of the rock musical *Godspell*, Bernstein managed to complete the work by 1971.

Mass is subtitled "A Theatre Piece for Singers, Players, and Dances." It is structured around the traditional sections of the Catholic mass, from the Kyrie to the Agnus Dei, interspersed with eclectic music assembled from many different popular styles, including rock, folk, jazz, and Broadway. While the work has been roundly criticized as "corny" and "dated," it has also been praised for its strong peace message and "grand spectacle."

"A Simple Song" introduces the main character of the work, The Celebrant, and is sung as a tenor solo to a simple guitar accompaniment: "Sing God a simple song/Lauda, laude.../Make it up as you go along/Lauda, laude..." The Gloria Tibi features the tenor and women's voices. The Sanctus is scored for tenor and full chorus, and is widely considered one of the most endearing and charming moments from the *Mass*.

Reincarnations

SAMUEL BARBER

Born in West Chester, PA, 9 March 1910

Died in New York, 23 Jan. 1981

Reincarnations (op.16) is a set of three choral songs for mixed voices, settings of three poems by James Stephens. Barber composed these songs between 1936 and 1940, publishing them in 1942. They reflect not only Barber's celebrated romantic lyricism, but also his interest in polyphonic, Renaissance era music. The three poems, describing three different persons, are sharply contrasting in character and Barber's music reflects this: the songs are effectively three character sketches. The first song, "Mary Hynes," is bright and crisp, with the brisk opening section giving way to a more tranquil, imitative section in triple time. The second song, "Anthony O Daly" is a dirge, constructed entirely out of the material heard in the opening measures. It is remarkable in that it features the incessant repetition of the name Anthony O Daly on the same note through the entire piece, forming a kind of drone underneath the other voices. The third and final piece, "The Coolin," is a love poem, and Bar-

ber's fluid melodies beautifully underscore the gentle, evocative text that begins with the invitation "Come with me, under my coat."

Selections from *Porgy and Bess*

GEORGE GERSHWIN

Born in Brooklyn, NY, 26 Sept. 1898

Died in Hollywood, CA, 11 July 1937

Porgy and Bess is one of George Gershwin's best-known works. Gershwin began collaborating with librettist DuBose Heyward in 1926, but did not finish his three act "folk opera" until 1935. The work received its premier in New York, and subsequently ran nightly on Broadway. Whether it really is an opera or not is still debated in some circles, but this is perhaps beside the point. Ultimately, *Porgy and Bess* represents Gershwin's efforts to pay tribute to African-American culture as he understood and appreciated it. The result was, as Gershwin described it, a "folk opera," a staged, sung drama, using operatic techniques such as recitatives, arias, and leitmotifs and borrowing from black American musical styles.

Porgy and Bess tells the story of the love triangle that evolves between Bess, the crippled beggar Porgy who loves her, and Crown, Bess' lover. Porgy spends much of the opera torn between Crown, who she lusts after, and Porgy, who protects her. The machinations of these characters results in some of the best-known and best-loved songs of the twentieth century, including "Bess, you is my woman," "It ain't necessarily so," and the immortal "Summertime."

Lux Aeterna

MORTON LAURIDSEN

Born in 1943

Lux Aeterna was composed in 1997 for the Los Angeles Master Chorale. The work is a setting of sacred Latin texts, each containing some reference to "Light." It is in five movements, with no pauses between movements: Introitus ("...let perpetual light shine upon them"); In Te, Domine, Speravi ("...A light has risen in the darkness..."); O Nata Lux ("O born light of light..."); Veni Sancte Spiritus ("Send forth from heaven the ray of light..."); Agnus Dei-Lux Aeterna ("...May eternal light shine upon

them"). The first and fifth movements are drawn from the beginning and ending of the Requiem Mass.

Lux Aeterna is scored for mixed chorus and orchestra, but can also be performed by chorus and organ. Musically, the work makes use of a number of interesting elements, including canon, cantus firmus, and self-quotation.

The Introitus introduces several motivic fragments that are heard throughout the work. In Te, Domine, Speravi makes use of a cantus firmus and canonic writing. O Nata Lux, the centrepiece of the work, is an a cappella motet. Sancte Spiritus is an up-tempo canticle, while the Agnus Dei serves as a gentle prelude to the final jubilant "Alleluia."

Meet the Artists

Doreen Rao holds the University of Toronto Elmer Iseler Chair in Conducting. As Director of Choral Programs, Rao conducts the MacMillan Singers, and the MacMillan Chamber Singers. A member of both the Faculty of Music Performance and Music Education Divisions, Rao also teaches graduate courses in conducting and choral music education. As part of her ten-year choral outreach programs in the schools, Rao directed and advised an extensive professional development and research program in partnership with the North York, Toronto, and Etobicoke regions.

Educated in the United States, Doreen Rao was awarded both the M.Mus. and Ph.D. from Northwestern University. During her long association with the Chicago Symphony Orchestra, she served as assistant conductor of the Chicago Symphony Chorus under the direction of Margaret Hillis, her teacher and mentor. As Music Director and Conductor of the celebrated Glen Ellyn Children's Chorus, Rao prepared her young singers for concerts, tours, and recorded performances that won four Grammy Awards and a Grand Prix du Disque under Sir Georg Solti, Margaret Hillis, and James Levine. Her choirs performed regularly with the St. Louis Symphony Orchestra under the direction of Leonard Slatkin and as invited guests of the Oregon Bach Festival for performances with Helmuth Rilling.

Doreen Rao's innovative Sing with the Symphony school concerts were introduced by the Toronto Symphony Orchestra during their 1994-95 season to actively involve student and family audiences in listening as performers. In past seasons Rao conducted similar programs with the Regina Symphony and North York Symphony Orchestras on their regular subscription series. For Newfoundland's First International Festival 500, Rao conducted the

world premiere of Gary Kulesha's Crossings with the Windsor and Newfoundland Symphony Orchestras and festival choirs.

Drawing on her performance experience, teaching expertise, and research efforts Doreen Rao's Choral Music Experience concept of music performance as music education serves as the theoretical foundation of her influential publications including her choral textbooks and her extensive choral music series which she advises and edits for Boosey & Hawkes. Dedicated to the art of choral singing and the future of music education, Doreen Rao founded the CME Institute for Choral Teacher Education, an international professional development and research center for teachers, conductors, scholars, and composers. In a national tribute presented to her by the American Choral Directors Association the eminent American conductor Robert Shaw wrote: The world of choral music owes her special thanks. She is preparing our future. Canadian Journalist Bronwyn Drainie described Doreen Rao as a brilliant artist and teacher...whose methods and materials could re-energize the art of singing in our schools. Dr. Rao is the recipient of numerous honors and awards including the 1997 Phi Mu Alpha Sinfonia National Citation for her significant and lasting contribution to the cause of American music. She has been honored by the YWCA as Outstanding Leader in the Arts and Culture, by her colleagues of the American Choral Directors Association for her commitment to choral excellence.

Founded by Doreen Rao in 1994, the U of T **MacMillan Singers** were named to celebrate the legacy of Sir Ernest MacMillan, an inspired performer and devoted teacher who influenced every aspect of Canada's musical life. Representing the Faculty of Music, the

young ensemble has performed and recorded a wide range of culturally diverse and distinctive repertoire with a demonstrated commitment to 20th century choral music. The choir comprises undergraduate music students preparing for careers in vocal performance, music education, and composition. Following a triumphant performance of Mozart's *Coronation*

Mass at Lincoln Center, the Toronto Star praised the choir's concert as "an exhilarating sequence of choral and instrumental music", noting "the response to their well-disciplined and full-hearted performance was overwhelming". The Singers have appeared in choral workshops, concert, and master classes in Canada and the United States.



MacMillan Singers

Doreen Rao, Director; Elmer Iseler Chair in Conducting

Esther Yoo, Assistant Conductor

Joy Lee, Pianist

SOPRANO

Laura Albino
Lisa DiMaria
Amy Doddington
Leah Gordon
Sarah Ormerod
Meghan Roberts
Kelly Tipler
Michelle Westberg
Esther Yoo

ALTO

Catherin Carew
Aoife Donnelly
Anna Janecek
Andrea Kryski
Ianjai Mounsey
Erin Morgan
Jennifer Petch
Rachel Rensink
Paola Scalisi

TENOR

Kevin Bieman
Ron Cheung
Ryan Harper
Richard Iannello
Iain MacPherson
Michael McBride
Will Stokes
Jordan Travis

BASS

Michael Adair
Joseph Angelo
Ashiq Aziz-Aly
James Baldwin
James Edwards
Stephen Hegedus
Philip Holmes
Paul Mayer
Paul Newman
Stephen Smith

MacMillan Chamber Singers

Doreen Rao, Director; Elmer Iseler Chair in Conducting

Heather Eyerly, Assistant Conductor

Eldon Ng, Pianist

SOPRANO

Laura Albino
Lisa DiMaria
Heather Eyerly
Lindsay Isaac
Elizabeth Kuehn
Andrea Mercer
Sarah Ormerod
Eleanor Pachaud
Meghan Roberts
Esther Yoo

ALTO

Dana Astmann
Aoife Donnelly
Anna Janecek
Estelle Joubert
Andrea Kryski
Jennifer Petch
Rachel Rensink
Sarah Whalen

TENOR

Kevin Bieman
Stephen Erickson
Richard Iannello
Michael McBride
Jordan Travis

BASS

Michael Adair
Joseph Angelo
James Baldwin
Jamie Edwards
Stephen Hegedus
Richard Lee
James Libbey
Paul Newman

ADDITIONAL PROGRAMME INFORMATION

George Gershwin
(1898-1937)

arr. Rupert Lang

Selections from *Porgy and Bess*
MacMillan Singers
Solos: Laura Albino, Catharin Carew,
Stephen Hegedus, Philip Holmes,
Michael McBride; director: Will Stokes

Like a Child
MacMillan Singers
Solo: Erin Morgan



The **MacMillan Chamber Singers** is an auditioned choir with members from the MacMillan Singers and the Graduate School of Studies. In its first season, the Chamber Singers hosted the Texas Festival Choir in a residency at the University of Toronto, toured Lake Ontario, performed with the Toronto Children's Chorus, Elmer Iseler Singers and the Amadeus Choir in a Gala Concert for the Chorus America Conference June 2001, and recorded its first CD. Entering

its second season this year, the Chamber Singers performed with the Elmer Iseler Singers at the Convocation Ceremony as English conductor Sir David Willcocks received an honorary Doctor of Laws degree from the University of Toronto. In collaboration with the Toronto Symphony and the Elmer Iseler Singers, the Chamber Singers performed Haydn's *Creation* under the direction of Helmuth Rilling in three acclaimed concerts.



CHOIR MANAGERS

James Baldwin, *MacMillan Singers*
Ella Wong, *Chamber Singers*

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As of January 21, 2002

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Kenneth Peacock was a distinguished alumnus of the University of Toronto's Faculty of Music. His body of work, as a composer and researcher for half a century, has made a significant impact on musical life in Canada. The Faculty of Music was very grateful to learn that Mr. Peacock had made a bequest to the University of Toronto in his will for the benefit of our music programs. With this legacy gift, the Faculty of Music will establish the Kenneth H. Peacock Lecture Series in Music in keeping with his lifelong interest in and contribution to the multi-dimensional study of music. Thank you Mr. Peacock.

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